

THE BOOK OF BOSTON

A Panorama of Growth and Loss and Gain.

BOSTON NEW AND OLD. By T. R. Sullivan. Drawings by Lester G. Hornby. 8vo, pp. 128. Boston: Houghton Mifflin Company.

One of the most artistic volumes yet produced by the Riverside Press, this book is worthy of its subject in text and illustration, as in the quality of the paper on which it is printed, the proportion of its text-page, and the richness of its cover-design. Its atmosphere is of the city, of the dignified past of which it is so justly proud, but also of the present and of the hopeful future. Reminiscent love of the Boston of fifty years ago does not lead Mr. Sullivan into disparagement of what has been accomplished since then, though much that has been destroyed is irreparable. Modern Boston has not been delivered into the hands of the invading hordes of Goths and Vandals, as has been so often asserted. If trade bustles where once reigned dignified repose, if landmarks have been pulled down before its progress, Boston's spirit has survived and reasserted itself to beautify its growth beyond its earlier confines with municipal enterprises such as the Public Gardens, with the architecture of the men from the Ecole des Beaux-Arts. Thus, while Mr. Sullivan speaks of "Time's Inflections," it is only to find compensation in "Time's Amendments."

His love of Boston and its denizens is not blind. Rather is it the affection of long intimacy, which allows itself a humorous twinkle of the eye, which there is no trace of distastefulity. Boston's "soul"? Well, after all, that is of human virtues all compound, but of virtues inclined to excess in their seriousness and occasional acerbity. We all have the shortcomings of our qualities.

"I am going to a lecture, sir," she said, "ran a parody of 'My Pretty Maid.'" True, answers Mr. Sullivan, but please visit the conferences at the Sorbonne and watch the women crowding them with a solemnity surpassing that of Boston's sisterhood. And as for metropolitan provincialism—self-sufficiency—who in the world can surpass your true Parisian? Or take up the superlative enthusiasms for causes and fads and novelties:

New York has had raptures also, which prove different only in kind when we get at them, but it is hard to distinguish specks in a whirlpool; whereas, Boston is so set up on its little hill that it cannot be hid. They "spot" us easily, and make their little joke.

Withal, with her public spirit strong in achievement in the past, strong of resolution for the future—"in philanthropy, in medicine and surgery, in scientific research, in encouragement of the arts, in readiness to share the national burden at the earliest moment," Boston stands and grows, changing yet unchanged at the core, the worthy capital of the commonwealth that is in so much of vital importance a model to the nation.

The local note is strong at times, but it has a pleasant sound, reminiscent of Dr. Holmes and "The Hill" that, deserted for a time by fashion, has come into its social own again so far as changes have permitted. Names of local weight and meaning are not lacking—the Brahmins' descendants still live, and it is from their past that Mr. Sullivan draws the legend of Chestnut street, with its early Bostonese flavor of psychic mystery. As for the city's street-car conductors, they deserve their fame for deportment and culture. "Their vehicles have but two doors; and none, worn and harried though he might be, was ever known to call out at the terminus, 'Leave by the nearest door!' He always says 'the nearer one.'"

Mr. Hornby's drawings are admirable. The spirit of Boston is reflected in them, its picturesqueness, its distinction, its historic perspective—and the new beauty it is creating as it grows.

ENGLISH GARDENING

A Book of Horticulture at Its Best.

ROYAL GARDENS. By Cyril Ward, B. A. Illustrated with thirty-two full-page color reproductions from original water colors and with five pen drawings by the author. Small 4to, pp. 182. Longmans, Green & Co.

England is the land of gardens par excellence, the country that has made the garden a part, and an intimate one, of home and home life. It is from her that we in this country have learned most, and borrowed most, in the building up of our own country life in recent years. English royalty has cultivated its gardens since long before the days of Henry VIII, and gardens have played a large part in its history, as they have in English poetry and fiction. Elizabeth at Hampton Court, Mary of Scotland at Holyrood, Charles II, who brought Lenore from Versailles, William III and Anna, George II, Queen Victoria, Edward VII, they all were gardeners in royal style, after the horticultural fashions of their time. A history of gardening may indeed be found in their pleasures from Tudor to Hanoverian, from seventeenth-century formality to the more natural freedom of to-day.

Mr. Ward's book is not merely one of beautiful pictures; it is also a history, and, by a happy idea, a guide for horticulturists as well. He treats in picture and print of the gardens at Windsor Castle, Bagshot Park, Hampton Court, Osborne, Marlborough House, Kensington Palace, Holyrood, Claremont and Sandringham, but appended to each chapter there is an article by the head gardener of the garden dealt with. This is, of course, horticulture on a regal scale, but yet even the most modest of suburbanites who loves the art can gather from these pages suggestions of value for beauty and pleasure for his own little plot of good brown earth.

There is a touch of pretty poetry in the arrangement of the book. Its plates present a full garden year from April to late autumn, from daffodils on the hill below the Round Tower at Windsor Castle and spring-flowering shrubs at Bagshot Park, to chrysanthemums at Claremont and late flowers at Sandringham. In his introduction

Mr. Ward briefly surveys the beginnings of the literature of gardening in England, from Necham's twelfth-century list of plants grown in monastery grounds and the fifteenth-century "Feate of Gardening." He honors John Evelyn for his enthusiastic influence on the development of gardening in England, and surveys the origin and imitations of horticultural styles. His illustrations, he assures us, include "examples of the whole art of garden design in Great Britain during the last three or four centuries."

OLD FRIENDS

Holiday Editions of Books That Wear Well.

It is, of course, with the classics that we begin, first of all, with the ancient fabulist. The Christmas edition of "Æsop's Fables" (Doubleday, Page & Co.) appearing this year is a pretty little volume, embodying a translation by V. S. Vernon Jones. The agile Mr.

publishers into what we might call a survey, in two volumes, of Renaissance art. The illustrations, of which there are sixty-four all told, are from masterpieces of painting, sculpture and architecture. They make an ideal accompaniment to the Russian author's richly colored, animated text. The latest reprint of Miss Alcott's "Little Women" (Boston: Little, Brown & Co.) is a "Players' Edition." The illustrations are from photographs of figures and scenes in the recent dramatization of the story. A newer favorite, "The Broad Highway" (Boston: Little, Brown & Co.), by Jeffrey Farnol, is provided with twenty-four plates in color from drawings by C. E. Brock. These catch the open-air movement of the tale, and they are particularly to be commended for their clever treatment of picturesque costume. "The Following of the Star" (G. P. Putnam's Sons), Mrs. Florence L. Barclay's story, contains eight illustrations in color by F. H. Townsend, a graceful, vivacious draftsman, and is also



THE STATE HOUSE, LOOKING UP PARK STREET.
(From an illustration by Lester G. Hornby, in "Boston, New and Old.")

G. K. Chesterton supplies the introduction and pays to Æsop the tribute to be expected of him. "His fame is all the more deserved, because he never deserved it. The firm foundation of common sense, the shrewd shots at uncommon sense, that characterize all the Fables, belong not to him but to humanity." And so on in the same sprightly vein, which well serves to direct the reader to the wholesome, ever fresh human interest, which is the secret of the book. Mr. Arthur Rackham draws the pictures, in black and white and in colors, and enchants us anew with his uniquely quaint imaginings. Altogether a capital edition.

"The Works of Mr. Francis Babalan" (Philadelphia: The J. B. Lippincott Company) we receive in the fine, old, full-mouthed seventeenth-century version of Sir Thomas Urquhart of Cromartie, reprinted in two handy octavos in excellent type, and lavishly embellished with drawings by Mr. W. Heath Robinson. These illustrations, excellent in technique, have also the right ebullience and humor. It is a holiday reprint, with the solidity that assures for it a permanent place in the library. "Gulliver's Voyages" (Henry Holt & Co.), is illustrated and decorated by Mr. P. A. Staynes, with a shrewd sense of what the younger reader will appreciate. This artist is both ingenious and quite natural in bringing out the contrast in stature between the hero and the people around him. It is a contrast easy to overdo and thereby to make too fantastic. Mr. Staynes is rarely successful in giving a sort of artless credibility to his scenes. His drawings, notable for well distributed blacks, are perfectly reproduced, and the book is simply but handsomely made. We appreciate, too, the map drawn on the end papers and the stout cover. "All the Tales from Shakespeare" (Philadelphia: The J. B. Lippincott Company), will be received with mixed feelings. The twenty-three famous condensations by Charles and Mary Lamb carry their own justification. These immortal lovers of the immortal poet had a touch of their own which never loses its charm. But Mr. H. S. Morris, who has turned the remaining sixteen plays into prose, has not the same gift, and though he has done his work well enough, we cannot but resent it a little. The two volumes, daintily put forth, are otherwise very attractive. They are enriched with many plates in colors from noted paintings. That other beguiling book which comes down to us from Lamb and his sister, "Mrs. Leicester's School" (E. P. Dutton & Co.) was illustrated with unusual sympathy by Miss Winifred Green, in the manner of Kate Greenaway, in 1899. It passed into a second edition in that year, and now appears in a third. We are glad to see it. The book itself is always welcome, and Miss Green's pictures could hardly be bettered.

Fiction, of course, is much in evidence among the holiday reprints. Mrs. Gaskell's "Cranford" (Philadelphia: The J. B. Lippincott Company) is reissued in a single volume, with good paper and typography and spirited drawings in colors by H. M. Brock. For a charming reprint of "The Water Babies" (Boston: Little, Brown & Co.) Miss Ethel F. Everett has made twenty-four colored illustrations, delicately touched with the sweet sentiment of Kingsley's fairy tale. Merejowski's "Romance of Leonardo da Vinci" (G. P. Putnam's Sons) is appropriately turned by the

adorned on every page with a floral decoration drawn in tint by Margaret Armstrong. Anatole France is in his most exquisite mood in "Bee, the Princess of the Dwarfs" (E. P. Dutton & Co.), and the tale has been sympathetically translated by Peter Wright. The tenderly conceived and neatly drawn illustrations, printed in colors, are by Charles Robinson.

Amongst the holiday reprints of American authors the most conspicuous is a type of luxurious simplicity, the Riverside Press edition of Emerson's "Success" (Houghton Mifflin Company), with a brief, inspiring introduction by Ferris Greenleaf. The slender volume of scarce more than three-score pages is a bit of perfection in printing. It appears in a limited edition, a gift book of the finest artistic character. For John Hay's "Pike County Ballads" (Houghton Mifflin Company) Mr. N. C. Wyeth has made a sheaf of illustrations in black and white and in colors. In his preface he says of the ballads that they are "reckless with the swaggering spirit and customs of the early river-settlements along the Mississippi," and it is from this point of view that he has made his drawings. They have an infectious gusto. In them, as in Hay's verses, we touch hands with living creatures. The illustrator's enthusiasm has brimmed over into the end papers, which he has made unusually effective, and he has designed, besides, a good cover. This reprint ought to prove very popular. Eugene Field's "Christmas Tales and Christmas Verse" (Charles Scribner's Sons) is a volume full of innocent mirth and sentiment, and Miss Florence Storer has done very well with her illustrations for it. She deserves a blue ribbon for the woodland scene on page 17. "The Birds' Christmas Carol" (Houghton Mifflin Company), by Kate Douglas Wiggin, is that author's first book, dating from 1886. She writes a pretty preface for this new edition, and Miss Katherine R. Weyman scatters through the volume many illustrations and decorations. The latter especially, and the smaller sketches printed in the text, disclose an agreeable talent. The full-page pictures are not so successful. The book has a generously decorated cover. A book of 1876, Bayard Taylor's "Boys of Other Countries" (G. P. Putnam's Sons), comes to our desk once more, with attractive illustrations in colors by F. S. Coburn and others. This edition has been enlarged so as to include the "Robber Region of Southern California." Another outdoor book brought out in a new edition is "The Call of the Wild" (the Macmillan Company), by Jack London. This reprint, an artistic bit of typography, by the way, is beautifully illustrated by Paul Branson. His full-page drawings in color are good, and his vignettes of landscapes and animals are even better.

THE HEINE STATUE.

Though Germany is to have at last a Heine statue the government has imposed some conditions which are not a little absurd. The statue, it is said, must not be exposed to full view, and the unveiling ceremony must be inconspicuous. It is to stand in a restaurant garden at Halle.

MOZART.

What promises to be a critical and exhaustive study of Mozart's operas by Mr. Edward J. Dent is nearly ready for publication.

HOLIDAY GREETINGS

A Christmas Bundle of Cartoons, Calendars and Cards.

The thin flat quarto, full of pictures, through which there trickles a rivulet of text, has been a popular form with the popular artist in black-and-white. It used to be consecrated entirely to children, but now, as Mr. Gibson and others have shown, it can be made to appeal to grown-ups. After all, the lounge who turns idly of an afternoon to some trifling entertainment could hardly ask for anything more to the point than a book like "The Adventures of Kitty Cobb" (the George H. Doran Company), a collection of cartoons by Mr. James Montgomery Flagg. He is a sentimental humorist, and in this episodic narrative he sets forth a pretty girl's story with a due sense of the romance which in that kind of story is, of course, essential. Miss Cobb has her troubles, but then, too, she has her luck. Mr. Flagg presents her with a lively and expressive touch in his full-page drawings, but from a strictly artistic point of view his best work is done in the vignettes on the facing pages.

"A Book of Beggars" (Philadelphia: The J. B. Lippincott Company) is the sort of thing that Mr. W. Nicholson made so interesting some years ago, when he drew portraits and other subjects in a series of broadsides and sent them forth between covers. Mr. W. Dacres Adams, the artist responsible for the present volume, fails to develop quite the bold and original linear effect which his predecessor achieved, but he is a fairly clever draftsman and his color is pleasant. In any case, the book would be "carried" by its distinctly clever humor. Mr. Adams begins with obvious types of mendicancy, such as the gypsy and the crossing sweeper, but presently, with a demure wit, he portrays a Lord Mayor of London appealing to the citizens, he shows us the politician begging for his party, and sandwiched in between a suffragette and a waiter he places a bishop. Nor does he forget that seeker after aims invented to plague the rich, the writer of begging letters, plump and prosperous, with a bottle of rum before him as he indites the familiar words, "My wife and children are starving." There is fun in the book and there are some shrewd hits.

A calendar in verse, with the days of the week left out, is embodied in James Whitcomb Riley's "All the Year Round"—(Indianapolis: The Bobbs-Merrill Company, a book of verse and pictures. The former is made of the Hoosier poet's characteristic homespun. Here is what he has to say for the present month:

December—why, of course, we grin
And bear it—shiver, every minute.
Yet warm from time the month rolls in
'Till it skitters off with Christmas in it.
And so, for all its coldest frosts,
And chill, goose-pimpled imperfections,
It wads our lank old socks with Youth's
Recollections.

The twelve full-page illustrations have been cut on wood and printed in colors by Gustave Baumann. They are designed with boldness and simplicity and are especially to be commended for their old-fashioned, homelike sentiment.

Conspicuous among the new calendars to be hung upon the wall is "New York," issued by the National Calendar Company. On the broad leaf dedicated to each month there are two or more half-tones from photographs illustrating scenes in the city, architectural landmarks, views in the parks and so on. The photographs are strikingly good, and make, taken together, a panorama so representative and artistic that this calendar, we dare say, will be



THE BLACKAMOR.

(From an illustration by Arthur Rackham, in "Æsop's Fables.")

preserved after 1913 has fled. From the other side of the continent, from Paul Elder & Co., in San Francisco, we have received the "Impressions Calendar," a thick series of narrow vertical panels meant for book lovers. A portrait of Shakespeare is printed on the cover. Portraits, views and illustrations in remembrance of other authors are further reproduced, and with each there goes an apt quotation. A good calendar for the literary man. The G. H. Doran Company publishes a group of large and decorative calendars, each printed on half a dozen sheets of fine Bristol board and adorned with drawings by popular illustrators. The "Phillips Calendar" is a capital scheme, with its pretty girls in flat tints. The "Gibson Calendar" contains

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